

# AMERICAN ARTIST

MAY 1944

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*A Watson-Guption Publication*

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(Above illustration was sketched on #1029 Royal Crest Illustrating Rough-tooth finish Board . . . three media were employed . . . pencil, pen and wash).

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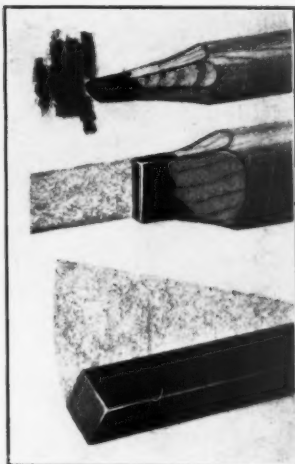


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## Notes and Footnotes

### The Cover



### Schreckengost

Don Schreckengost, "Schreck," who contributes an article on Ceramics in this issue, is an extremely likable, modest person who speaks of art without flourish or fanfare. He has played professional baseball and basketball; has sung with a trio on the radio; has played drums in the orchestra. To his students he is both teacher and comrade.

### 100% Wrong

"The woman who selects beautiful furnishings for her home or the clerk who chooses the right hat or dress for a customer has done a piece of work that calls for much the same kind of knowledge as the man who designs and paints a picture. These are all questions of art, or design, and the only real difference is in the medium or materials used."

So say H. & V. Goldstein in *Art in Everyday Life*.

### The Purple Cow

Recently, while passing Cooper Union in New York, we saw a window display in which the designers had created in papier maché an artist at his outdoor easel painting a cow. These figures — the artist and his model, the cow — were created "in the round," posed against a backdrop of blue sky and fleecy clouds. The canvas of the artist shows his rendering of the cow to be quite purplish in color; the hide of the cow is marked in black and white patches as every self-respecting Holstein cow should be.

Above this amusing scene there is displayed the following verse (a variation on the famous quip of Gelett Burgess)

"When artists see a purple cow,  
You see a Black and White one.  
Then who should tell you any-  
how,  
The wrong one from the right one?"

### Degrading!

Franz Rederer says—in a catalog of his paintings on exhibition at Knoedler's in New York—"To compare a work of art with nature, even a portrait with the person portrayed, is false, and decidedly degrading to the artist. The essential thing for the artist is the phenomenon of his vision which transcends the subject and is in no way confined to it."

We are indebted to the Arthur H. Harlow Galleries for the cover reproduction of Bellows' *Sketch of Anne*. This lithograph (drawn on stone with lithographic pencil) is a striking example of Bellows' consummate draftsmanship. Such a spontaneous lithograph is rarely encountered in contemporary graphic art. Few indeed have the technical facility to attack the stone with such assurance as did this great American old master. The reproduction is nearly the size of the original.

### Raise an Eyebrow

Recently we visited a portrait painter who told us the following story. Seems a Chicago lady had him paint her portrait as a surprise for her husband. All went well and on its completion, friends, and the lady herself, expressed themselves enthusiastically about the painting. Months passed. Then unexpectedly, the painter, whose studio is in New York, received a long distance call from his Chicago client, who, after saying how pleased her husband had been with his surprise, rather timidly made one criticism. She said her husband thought one eyebrow arched just a trifle too much — said he knew it was characteristic of his wife's right eyebrow, but thought the artist had accentuated this arching a little too much. "Please, Mr. Painter, won't you come out here and make this one little change?"

The painter obliged, went out to Chicago, spent fifteen minutes lowering the right eyebrow, returned to New York, duly compensated. You may believe this story or not, but it's true! We got it straight from the lips of the painter himself.

### A Touch of Sentiment

"The late Kenyon Cox years ago was teaching at the Art Students League of New York. Rumor has it that, peering over the shoulder of a young woman student, Cox exclaimed, 'What the devil is that?' The fair one retorted, 'Go to hell and find out.' Whereat they were married and lived happily ever after."

Homer Saint-Gaudens in *The American Artist and His Times*.

### What! Degas Using Photographs?

Yes, surprising as it may be, Degas often used enlargements from photographs to assist him in his work; and, believe it or not, Renoir called Degas "the greatest living sculptor," ranking him above Rodin. This was during the late period of Degas' career when his modeled nudes of dancers and women in their boudoirs formed a considerable part of the artist's work.



## Notes and Footnotes

### Novelty

"Novelty," said Degas, "both captivates and wearies one at the same time; our love of art is truly inspired only by what is familiar."

### A Curator Comments

"I should like to state that your very interesting articles appearing each month are most timely, interesting and instructive. In my capacity as Curator of Prints (in Boston Public Library) I have found that people no longer go to exhibitions just to look at pictures, but rather are searching for artistic knowledge. Your magazine is filling a great need not only to the visitor, but to the connoisseur and student as well."

Arthur W. Heintzelman

### Reaching for the Stars

"Have you ever," Albert P. Ryder once wrote, "seen an inchworm crawl up a leaf, and, there clinging to the very end, revolve in the air, feeling for something, to reach something? That's like me—I am trying to find something out there beyond the place on which I have a footing."

Homer Saint-Gaudens tells us in *The American Artist* and *His Times* that "Technically, Ryder was not sure. In his desire to achieve the perfect result in his relation of shapes and balance of tone he worked and reworked indefinitely over his pictures. He would keep a patron waiting a year. One patient lady is said to have waited twenty winters. Indeed the story goes, to a customer who had remarked that he would have his funeral procession stop by and pick up the painting, Ryder answered, 'You shan't have it even then, unless it's finished.'"

### Gunning for Gannam

We've been gunning for John Gannam for months. At last we have him in the bag, or *think* we have. We've thought so before and when the bag was opened he wasn't there. Truth is, John is being run ragged by the publishers and, though he means well, he has just had to put us off. It now appears that we shall be able to clap him between the covers of our June number, and tell our readers all about one of America's most popular, and colorful, illustrators.

### Brackman Exhibition

April 24-May 13  
Macbeth Galleries  
11 E. 57, New York

### Swizzle!

John Kieran has enriched the vocabulary of art by grabbing an appetitive word, *swizzle*, right off the bar and depositing it smack in the middle of the artist's palette. Kieran, it seems, was invited by the Pen and Brush Club of New York to sit for a portrait sketch by Wayman Adams—a performance recently staged as a Red Cross benefit.

Describing his experience in his column *One Small Voice* in the *New York Sun* (Mar. 28, 1944), he wrote:

"I sat motionless. The crowd sat motionless. Wayman Adams bounded back and forward and put swift strokes of paint on canvas. He moved in and out and flourished his brushes as though he were a fencer with a rapier. He made no preliminary strokes on the canvas with charcoal or crayon. He just dabbed a brush in the color on his palette and transferred the paint to the canvas."

"He would peer up at his victim, step back, switch brushes like a juggler, dab the brush in the green on his palette, add a bit of brown, *swizzle* it around on the palette and then leap lightly forward to make some deft touches on the canvas. There didn't seem to be any particular order to the way he had his paints spread on his palette. It didn't run red-orange - yellow - blue - violet or anything like that. To me, look-down, it seemed a jumble of pigments. But his brush flew swiftly from one gob of color to another — then came the *swizzle* in the middle of the palette — and the spectators gazed open-mouthed as it came out right on the canvas."

Kieran could not have foreseen the far-reaching implication of this casual connotative indulgence that dubs the artist a *swizzler* and makes a *swizzle stick* out of his brush.

In recognition of Kieran's contribution to the profession we suggest nothing less than honorary membership in the National Academy of Design. Ed.

### Good Old Taubes

"I want to come to the defense of 'terrible taubes.' I read his page every month and I feel that he is far from what one would label an academician. His brand of art is certainly not academic, but he does paint so that the forms are recognizable. For a man who was born and educated in Europe, he has developed an amazing American sense of values in his approach to contemporary art and his language is as American as his comments are meaty. More power to him!"

J. H. Landers



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# BULLETIN BOARD

Please send notices to Eve Brian, Bulletin Board Editor, 330 W. 42nd Street, New York 18.

## WHERE TO SHOW

**CHICAGO, ILL.,** A.M.A. Convention, Hotel Stevens. June 12-16. American Physicians' Art Assn. Exhibit. For all physician artists. All mediums, to be entered in one of four classes. Trophies awarded in each class. Work should be shipped by May 20. For prospectus write Dr. G. H. Redewill, Sec'y, 521-536 Flood Bldg., San Francisco, Cal.

**COLUMBUS, OHIO,** Ohio Galleries, Nov. '44-June '45. Ohio watercolor Society, 20th Annual Traveling Circuit Exhibit. For Ohio-born artists or residents. Mediums: watercolor & tempera. Fee: \$3 (membership included). Jury. Honorable Mentions. Entry cards & works due Oct. 10. Mrs. Robert M. Gatrell, 1492 Perry St., Columbus, O.

**FLINT, MICH.,** Flint Institute of Arts. Apr. 27-May 28. Flint Artists' 14th Annual. For Flint artists only. All mediums. Jury. Prizes: \$275. Works due Apr. 22. Richard B. Freeman, Dir., Flint Institute of Arts, Flint 3, Mich.

**GLENDALE, CAL.,** Glendale Art Association, May 1-31. For all American artists. Mediums: oil & watercolor. Fee: 50c per entry. Jury. Prizes \$125. Wayne Hill, 1440 East Garfield Ave., Glendale 5, Cal.

**GLOUCESTER, MASS.,** North Shore Galleries. July 2-Sept. 10. 22nd Ann. North Shore Art Assn. For all artists. Mediums: oil, watercolor, black & white, sculpture. Jury. Prizes: \$150. Entry cards & works due June 16. Mrs. L. Edmund Klotz, Ledge Road, E. Gloucester, Mass.

**JERSEY CITY, N. J.,** Jersey City Museum. May 15-June 1. Ann. Exhibit, Painters & Sculptors Soc. of N. J. For all artists residing in N. J. Prizes. Fee \$3 includes membership. Entry blanks & works due May 8. Ward Mount, 74 Sherman Place, Jersey City, N. J.

**LOWELL, MASS.,** Whistler's Birthplace. Year Round Exhibition. Open to professional artists. All mediums. Fee \$1.50. Single picture any time. Exhibits last 2 mos. John G. Wolcott, Pres., 236 Fairmount St., Lowell, Mass.

**NEWPORT, R. I.,** Art Association, July 1-23. 23rd Annual, Art Association of Newport. For living American artists. Mediums: oil, small sculpture, watercolor, pastel, drawing, prints. Entry cards due June 10, works, June 17. Art Association of Newport, 76 Bellevue Ave., Newport, R.I.

**NEW YORK, N. Y.,** Art of this Century. Opening May 9. 2nd Annual Spring Salon for Young Artists. For abstract and surrealist artists under 40. Mediums unlimited. No fee. Jury. No prizes. Works due Apr. 26. Art of this Century, 30 W. 57th St., New York 19, N. Y.

**NEW YORK, N. Y.,** Tomorrow's Masterpieces Inc., has opened permanent exhibitions at R. H. Macy in New York & 25 department stores throughout the country. Artists' works accepted will be offered for sale. For all residents of the U. S. Artists in metropolitan area may present 2 or 3 specimens; out of town artists send photographs. Mediums: oil & watercolor. Pictures must be framed not to exceed 30 x 36. Mr. Lloyd L. Rollins, Tomorrow's Masterpieces, Inc., 18 E. 38th St., New York 16, N. Y.

**PORTLAND, ORE.,** Portland Art Museum, May 26-July 2. 3rd All-Oregon Exhibition. For all residents of Oregon, Washington towns on Ore. border, & Ore. service men wherever stationed. Mediums: paintings, any medium & sculpture. No fee. No jury. No prizes, but 10 items will be purchased. Entry cards due May 10, works, May 14. Portland Art Museum, SW Park at Madison, Portland 5, Ore.

**SPRINGFIELD, MASS.,** George W. V. Smith Art Museum, May 14-28. Members Spring Exhibition of the Springfield Art League. For members only (membership \$3). Mediums: oil, watercolor, prints, drawings, sculpture. 1 work in each medium eligible. No jury. Popular prize \$25. Works due May 10. Mable E. Ross, Sec'y, 4 Benton Place, Springfield 9, Mass.

**TULSA, OKLA.,** Philbrook Art Center. May 1-31. Oklahoma Artists Annual Exhibit. For all Oklahoma artists. Mediums: oil, watercolor, prints. Jury. Cash prizes. Fee 50c per entry; no more than 2 entries in any one medium. Work due Apr. 25. Philbrook Art Center, Tulsa, Okla.

## WHERE TO SHOW

**YONKERS, N. Y.,** Hudson River Museum. May 7-June 4. 29th Annual, Yonkers Art Association. For all artists. Mediums: oil paintings & sculpture. Fee: 50c for non-members. Jury. Entry blank must accompany each exhibit which is to be delivered to Museum Bldg., 511 Warburton Ave., on or before May 2. James Ross, Sec'y, 124 Morris Street, Yonkers, N. Y.

**ZANESVILLE, O.,** Art Inst. of Zanesville. May 2-31. 3rd Ann. May Show of Arts & Crafts. For present and former residents of Zanesville & surrounding counties. All mediums. No fee. Jury. Cash awards. Entry cards & works, Apr. 27. Susan S. Swartz, Art Inst. of Zanesville, Zanesville, O.

## SCHOLARSHIPS & AWARDS

**ATLANTA: HIGH MUSEUM SCHOOL OF ART:** Two scholarships, \$225 each, to one boy and one girl, '44 high school graduates in southeastern states. Two original works must be submitted in any drawing or painting medium. Entry blanks on request. High Museum School of Art, 1262 Peachtree St., N.E., Atlanta, Ga.

**GUGGENHEIM MEMORIAL FOUNDATION, NEW YORK:** Fellowships of \$2,500 for one year's research or creative work in fine arts. For U. S. citizens 25 to 40 years of age. Candidates must present plans for proposed study. Applications due by Oct. 15. Henry A. Moe, Sec'y Gen'l, John Simon Guggenheim Memorial Foundation, 551 Fifth Ave., New York 17, N. Y.

**GRUMBACHER'S NATIONAL SCHOLASTIC AWARDS:** Cash awards and scholarships through 20th Ann. Nat'l Scholastic Awards. For American & Canadian High School students. Jury. Medium: oil. Closing date May '44. For entry blanks write M. Grumbacher, 470 W. 34th St., New York; or in Canada to 179 King St., W., Toronto, Canada.

**HIGGINS 15TH MEMORIAL AWARDS:** Scholarships, cash, honorable mentions & gifts through Drawing Ink Sec. of 20th Ann. Nat'l Scholastic Awards. For High School students in the U. S. and Canada. Closing date Spring '44. For complete information write Higgins Ink Co., 271 Ninth Street, Brooklyn 15, N. Y.

**UNIVERSITY OF ILLINOIS:** Kate Neal Kinley Memorial Fellowship provides \$1,000 for one academic year of study under program approved by Committee. Place of study may be in any approved educational institution or with an approved private master. Open to graduates of the College of Fine and Applied Arts of Univ. of Ill. and to graduates of other institutions of equal educational standing, whose principal studies have been in art, architecture or music. (Applicant must not be more than 24 yrs. June 1st.) Applications due May 1st. For details and application blanks: Mr. Rexford Newcomb, Chairman, Kate Neal Kinley Comm., Urbana, Ill.

**UNIVERSITY OF ILLINOIS:** Lydia E. Parker Bates Scholarships in Fine Arts provides scholarships in varying amounts for students, undergraduates and graduates in Art, Architecture, Architectural Engineering, and Landscape Architecture, who show promise in their field; who have superior academic records; and who cannot attend the University without financial aid. Grants good for 1 yr.; may be renewed. Applications should be filed with the Dean, College of Fine and Applied Arts, 110 Architecture Bldg., Urbana, Ill.

**MONTGOMERY, ALA.,** Montgomery Museum of Fine Arts. May 28-June 24. Water Color Soc. of Ala., 4th Ann. Jury Exhibit. For all artists. Fee: \$1 for non-members; no fee for artists in armed forces. Jury. Prizes: War Bonds, cash prizes, gold medals. Works due May 3. Joseph Marion-Merlo, Pres., Dept. of Applied Art, Ala. Polytechnic Inst., Auburn, Ala.

**MONTICELLO COLLEGE, ALTON:** Ten scholarships of \$200 each in any of the fine arts. For graduates of accredited high schools. Students must submit samples of their work and meet entrance requirements of the college. Applications and work due May 1. A. N. Sullivan, Dir., of Admission, Monticello College, Alton, Ill.

## SCHOLARSHIPS & AWARDS

**NEW YORK: ART STUDENTS LEAGUE** will award annual out-of-town scholarships to 10 applicants whose work shows greatest promise. \$2,500 in scholarships, each includes 2 classes for 1 full term at Art Students League. Open to all art students in U. S. & possessions—except those living in New York City. Must submit comprehensive exhibitions. Work, prepaid, must be received by May 15. Jury. Student Aid Competition, Art Students League, 215 W. 57 St., New York 19.

**NEW YORK: CENTRAL PARK SCHOOL OF ART:** Twelve half-scholarships through competition to high school graduates: 3 each in Commercial Art, Fashion Illus., Story Illus. & Fine Arts. Those competing must bring samples of their work to the school on May 27th, 9 A.M. to noon; out of town students mail samples, with return postage, up to June 24. Arthur Black, Dir., 58 W. 57th St., New York 19, N. Y.

**OHIO UNIVERSITY, ATHENS:** The College of Fine Arts offers a limited number of Graduate Teaching Assistantships to qualified students holding Baccalaureate degree with major in art from an accredited college or university. Provides \$500 without exemption from tuition. Applicants send official transcript of undergraduate credits, photograph & references to Dean Earl C. Seigfried, College of Fine Arts, Athens, O.

**MARBLEHEAD, MASS.,** King Hooper Mansion. June 15-25. 1st Annual Scholarship Competition Exhibition. For student artists registered in any school. All mediums. Jury. (If works are transported by express, \$3 fee for handling.) Awards: 2 Scholarships, Florence W. Cannon's School of Art, Out Door Painting for season July 1-Sept. 1, 1944. Works and entry cards due June 7. Marblehead Art Assn. King Hooper Mansion, Marblehead, Mass.

**PORTLAND, MAINE: SCHOOL OF FINE AND APPLIED ART:** One year's free tuition in the regular Art Course will be awarded through competition. For seniors in the high schools of Maine. Examples of work must be submitted by June 30. School of Fine and Applied Art, 97 Spring St., Portland, Maine.

**SYRACUSE UNIVERSITY:** The College of Fine Arts announces the following scholarships to be granted by competition on July 15: Art, one \$400 and four \$200 scholarships; Architecture, one \$400 and four \$200 scholarships. Entries due July 6. Applications due before June 30. Dean H. L. Butler, College of Fine Arts, Syracuse Univ., Syracuse, N. Y.

**THE AMERICAN UNIVERSITY, WASHINGTON:** Two \$360 and three \$180 four-year scholarships in creative painting in career program leading to B.A. degree and certificate in Art Education. Course given at Phillips Memorial Gallery Art School under direction of C. Law Watkins. Graduate work leads to M.A. degree. Art treasures of Washington utilized in program. For details and illustrated catalog: Pres. Paul F. Douglass, The American University, Washington 6, D. C.

## COMPETITIONS

**PORTRAIT OF AMERICA** is the title of Artists' for Victory exhibition of contemporary American paintings, sponsored by Pepsi-Cola Company, to be shown in 9 cities throughout the country, starting in New York in the Fall. For all artists in the U. S. Subject: Present-day America and American life. Mediums: oil, oil tempera, egg tempera and casein tempera, canvas not to exceed 56 inches. Jury of Selection will choose 150 paintings; 12 prizes will be awarded by separate jury. Prizes: \$11,000. Entries received between May 1-15. Prospectus from Artists for Victory, Inc., 101 Park Ave., New York 17, N. Y.

**U. S. CIVIL SERVICE COMMISSION** needs Occupational Therapy Aides for Army and Veterans hospitals to aid injured soldiers in their adjustment to normal life. No age limits and no written tests, but applicants must be physically capable of performing the duties involved. Persons now using their highest skills in war work should not apply. Salaries range from \$1,970 to \$2,433 a year. Complete information from 1st- and 2nd-class post offices or from the United States Civil Service Commission, Washington 25 D. C.



# AMERICAN ARTIST

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Volume 8 Number 5 May, 1944

## LITHOGRAPH—SKETCH OF ANNE

By George Bellows  
Courtesy Arthur H. Harlow Galleries

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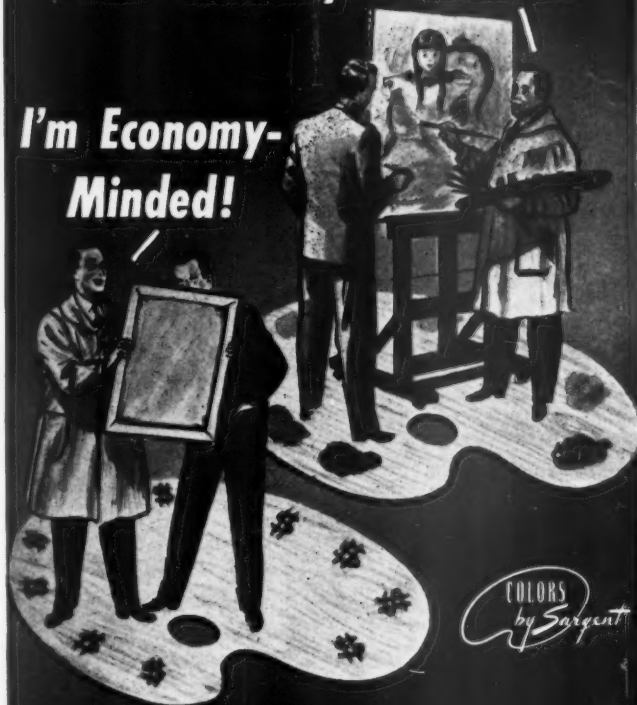
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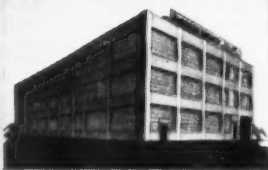
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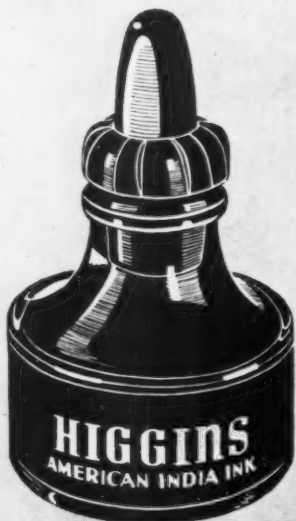
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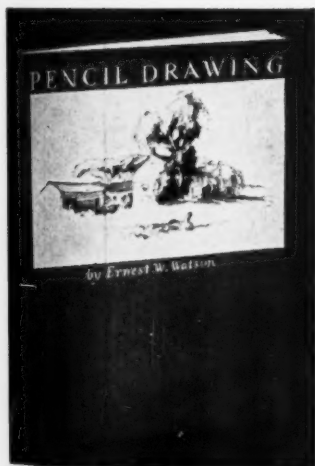
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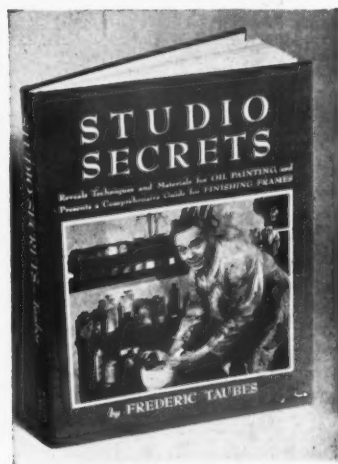
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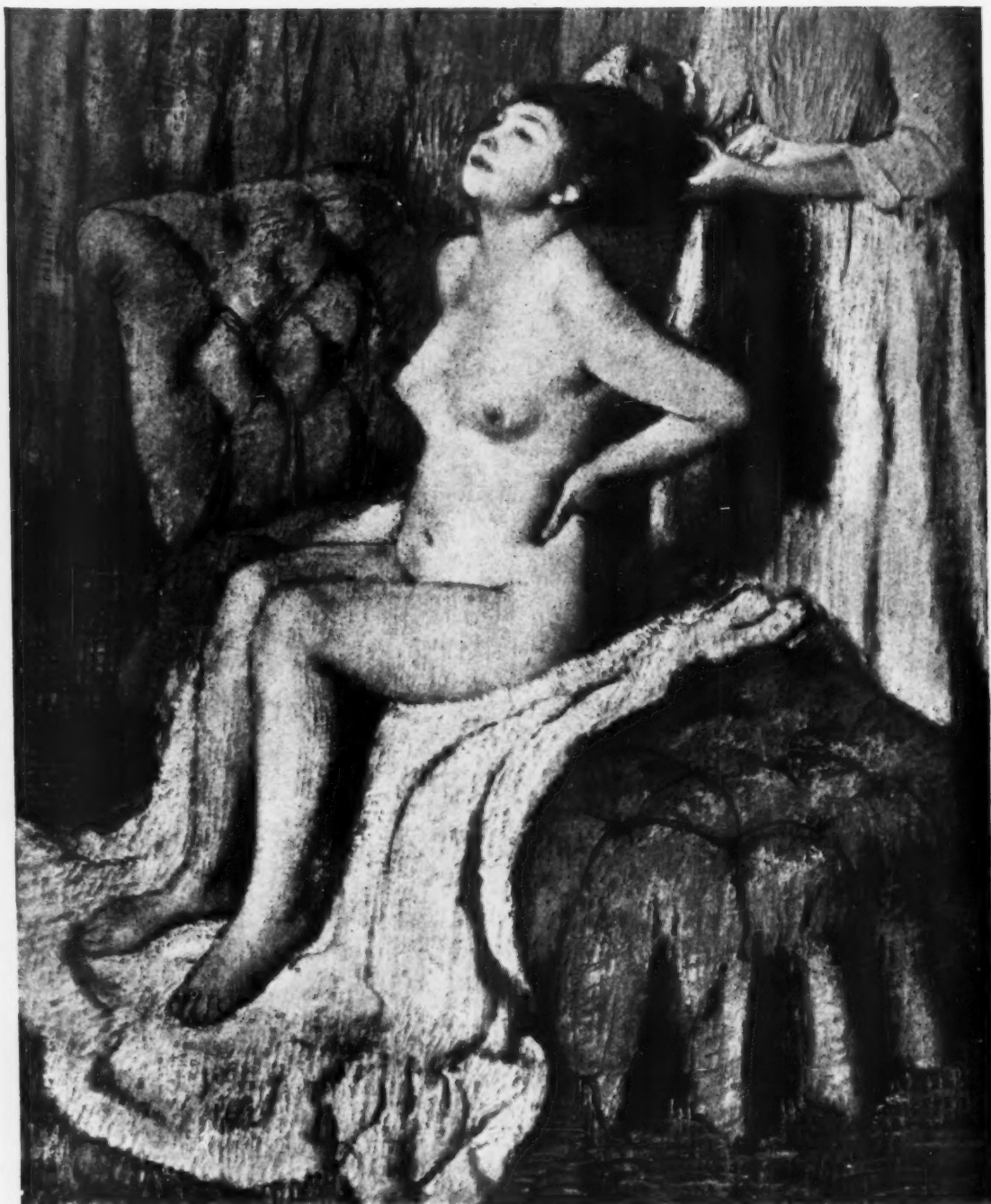
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## Degas

*t w o n*

No one ever excelled Degas in the handling of the pastel medium which he used with such glorious effect in his ballet subjects and in a series that gives glimpses of women bathing. Sheldon Cheney tells us that, "Degas had a bathtub specially installed in his studio to afford a semblance of that intimate *milieu* to which he, as a strict bachelor, had not even the slightest chance of access. They are all models carefully posed with a prop-tub, those women seemingly caught unawares at the instant of stepping into or out of their bath-water, or toweling themselves, or binding up their hair." Vollard tells us that it was Degas' habit to make tracing after tracing of his pastels, each tracing being larger than the last, so that a study which was at first quite small eventually became a large picture.





## nudes

**Brackman**

*Morning Hours* was painted by Robert Brackman in 1942. In this picture the artist made a notable step toward the painting of "light and the haze of light" that he repeatedly talks about when discussing his work. It is painted in a somewhat higher key than former canvases, and the beautiful flesh tones though subtly restrained have a pervading fullness of rich color. The model in a pensive mood, characteristic of Brackman, is realistically painted. Note, for example, the sun-tanned face and arms in contrast to the pinkish white of the body—the canvas was painted in mid-summer. The purple drapery supplies a telling foil for the flesh colors. The oblique angle of the drape, opposing that of the folded arms, is an interesting compositional device.

# Edna Reindel

Back in 1937 a critic, writing in the *New York American*, called Edna Reindel an "intellectual poet." "Her art," he explained, "is based on descriptive realism, yet it is evident that lyrical feeling is what inspires her and gives her impetus. Her lyricism, however, passes through the deep wells of cerebration before she puts brush to canvas. There is an air of intellectual clarity about her pictures. Everything is clearly articulated: the rhythms of her design, the succinct drawing, concise forms, clean-cut colors and polished surfaces."

"She works something like a great flower arranger," writes another. "Wood has this sort of grain and texture. Contrast with it a hard, smooth shell and a silky, smooth flower. Miss Reindel goes much further into the nature of each object than would a coarser artist; finds what is its basic shape, its essential texture. It is a sort of realism that would hardly exist had there been no cubists."

Again: "When it comes to marking subtle differences of textures in fruit and flowers and whatnot, and in capturing the everyday effects of the out-of-door world under full glare of day, Miss Reindel has few lessons to learn."

In addition to the qualities extolled in the above quotations there is another that is characteristic. Miss Reindel sees no reason why a still life should be devoid of sentiment. She prefers to build her studies around

an idea as she has done in the "sweet nostalgic theme" of *Souvenir*, here reproduced in halftone. And in *New England Theme* which is reminiscent of summers spent on Martha's Vineyard: a composition that assembles a transomed doorway (an authentic representation of one of the beautiful doors in Edgartown), a bit of weathered wood, a glimpse of sea and sail, Victorian oddments and shells and coral from the ocean's floor.

We see the same kind of associative assemblage in *Republicans Are Not Always Ungrateful*, and discover here a sly sense of humor that comes out into the open when it is known that this canvas was painted under the aegis of the Treasury Relief Art Project. The title was taken from the inscription on the pitcher which, found in an antique shop, impressed Miss Reindel at once as a fitting motive for a canvas to be painted under political patronage by one outside the pale. The design on the pitcher is the emblem of the 13 Colonial States. The trumpeting angel is from the Certificate of Membership of the Society of the Cincinnati, a veteran organization of officers of the American Revolution. Miss Reindel got the colonial mirror and the arrow-weather vane from the American wing of the Metropolitan Museum of Art.

Miss Reindel enjoys painting abstractions and does not hesitate to bring abstract elements into her objective painting to achieve effects beyond the range of realism. In *Magnolias by the Sea* (color reproduction) she desired an abstract structure behind the flowers to produce a more positive sensation of depth. The cloud forms enveloping the structure enhance this special aspect of the picture.

As to color, it will be seen that Miss Reindel has a predilection for the major key. She likes bright color. It is usually full-bodied, pure and luminous. She knows how—as in *Magnolias*—to bring a wide color range under control in a well-balanced and satisfying arrangement.

There is little to be said technically about her palette or her method of work. She paints direct from a rather limited palette—about 14 colors—and employs no medium. In her most recent canvases, painted during the past two years, she has dropped her former meticulous smooth rendering to experiment with a freer technique of which *Magnolias* is a good example.

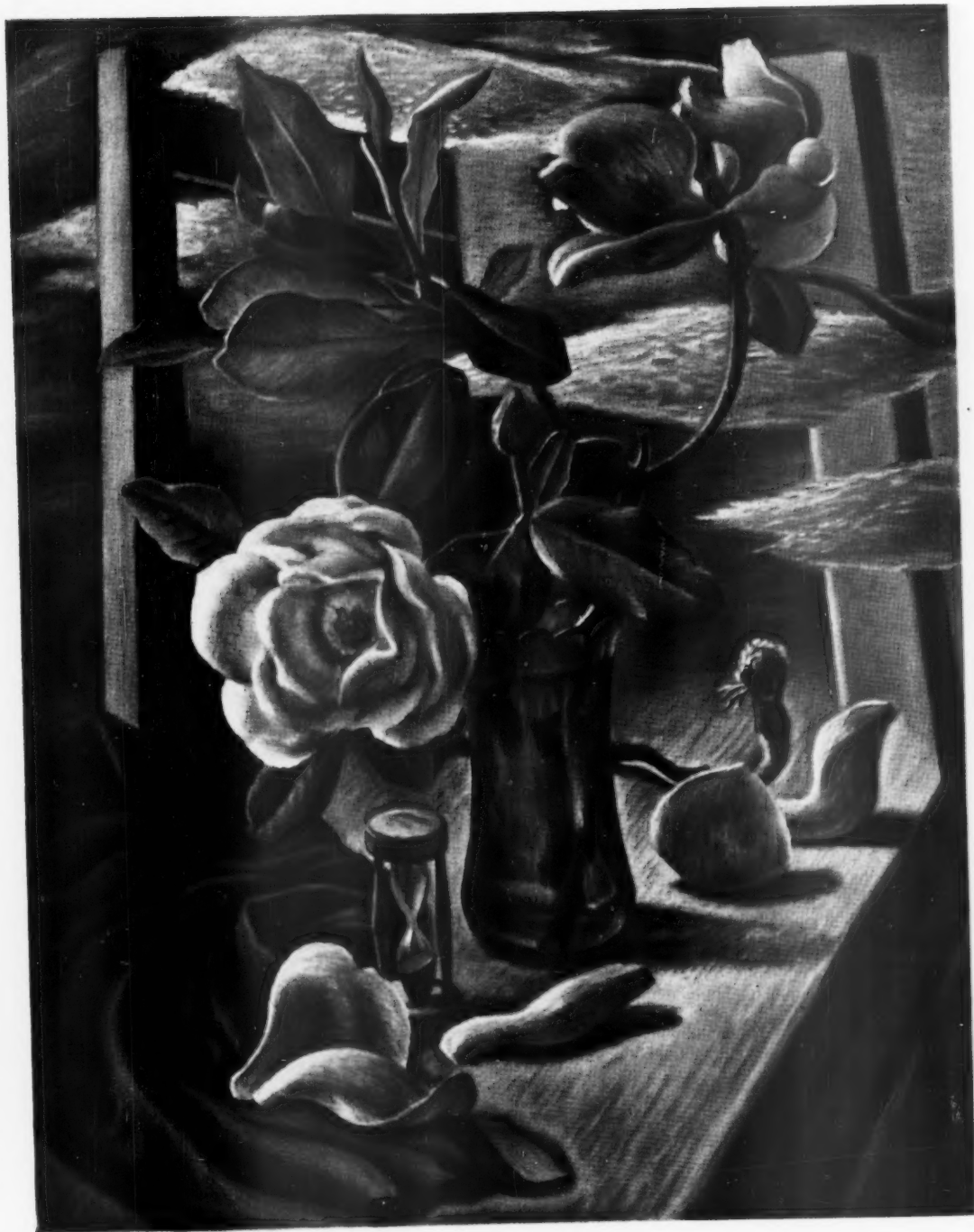
Most of the above relates particularly to Miss Reindel's still life and flower pictures which we have chosen to present here. This is but a single phase of a very versatile talent. The latest product of her brush is being reproduced currently in *Life*, a series of paintings of

Continued on page 33



## REPUBLICANS ARE NOT ALWAYS UNGRATEFUL (36x28)

The theme was suggested by the pitcher, discovered in an antique shop, which bore the insignia of the 13 Colonial States and the legend that was borrowed for the title.



*Magnolias by the Sea*

Oil 22x26

Edna Reindel





## NEW ENGLAND THEME

(Portrait of Edgartown)

This canvas typifies Miss Reindel's practice of assembling, for her still lifes, objects that have a definite subject association. Painted during one of several summers spent on Martha's Vineyard, it incorporates such reminiscent elements as a doorway, sea and sail, a bit of weathered wood, Victorian interior and sea shells. The bright notes are the red-orange of the lilies and the yellow-green table cloth, repeated in the tones of the shells. Blue-grays and off-whites counterbalance the warm tones of the picture.

## SOUVENIR (14x18)

This canvas, owned by Mrs. Edmund Trent, Jr., was painted in 1942. It is a colorful picture, the cherry red slipper with white, lavender and deep red petunias affording the dominant note. A red card is slipped in the lavender-blue envelope, and an effective touch is added by the small red glow of the lighted cigarette.





# EDWARD A. WILSON

## A GRAPHIC ROMANCER

BY NORMAN KENT

Today, Americans are confronted on all sides by handsomely illustrated books—especially, old favorites in new settings. These have been produced by the better trade publishers using the facilities of our best printers and presenting the enlarged talents of our book illustrators. The field of children's books has set a high standard of book decoration in the past decade with colorful and imaginative illustration.

Twenty-five years ago the picture was quite barren of any such volume of production. American artists were busily engaged supplying illustration for the advertising boom that followed the last war and the many new magazines that came into existence about this same time. "Bigger and better" was the watchword; the tempo left little time for artistic concern for the world of books, content for the most part with a full-color frontispiece of hero and heroine and a posterous dust jacket guaranteed to meet competition on the book stalls. The jackets, however, frequently exhibited more real taste and design than the books they covered, either in typography or illustration. For, strangely enough, our poster excellence (1915-1925) had a salubrious effect on book jacket design, seemingly on the wane today, in competition with a flood of calligraphic wrappers.

Out of this maelstrom, a few quiet forces were at work. Perhaps the most consistent was a small group of earnest typographers and book artists anxious to raise the standard of American book design. They recognized that their success depended on the same co-operation that produced the great books of the past—wherein type and decoration were skillfully related and harmonized.

One of these was Edward A. Wilson, who, having made a commercial success as an advertising artist and magazine illustrator, began diverting a part of his time to experimenting with book decoration—thereby injecting a rich and American note into this field, just beginning to gain a quiet momentum in America.

But, strangely enough, it was a Christmas card that really launched Edward Wilson in his book career. In

1921, he sent his friends the woodcut of the sailor, entitled, "Home for Christmas," which we reproduce. This design was the spark which set off the production of *Iron Men and Wooden Ships*. It was the fine old firm of Doubleday Page who gave the artist a thousand dollars in advance royalties. Off went Wilson to his summer home at Truro on Cape Cod, where he spent the summer doing twice as many woodcuts and drawings as his publishers expected. Into this he poured his pent up love of the sea, sailors and their songs. It doesn't require much imagination to believe Wilson sang as he worked, and that the chanties he decorated echoed among the rafters of his studio, which looks out to sea!

The timing was perfect, though circumstantial. It was 1924. This book—*Iron Men and Wooden Ships*, edited by Frank Shay, with an introduction by William McFee, burst like a bombshell on a receptive public. It was a collection of sailor's chanties, which, said Ernest Elmo Calkins, had been "handed down like the Apostolic succession, from crew to crew."

Wilson had struck a responsive chord in many American hearts. He had taken us back to those roaring days of the clipper ships when ships were wooden and sailors more individual; when American ships were the pride of New England and put into every port of the old world, under canvas.

He filled this book with a sumptuous feast for the eye. Bold woodcuts in black and white heightened in effect by the addition of primitive reds, yellows and blues, and brush drawings which maintain the same warm flavor. They were as salty as the songs they embellished and it is doubtful if they will ever be replaced in the affection of the many thousands who own and cherish this gorgeous book. (It took me ten years to find a copy.)

For not only does this represent a

Text continued on page 15



Wilson's Christmas woodcut for 1921, which inspired his famous "*Iron Men and Wooden Ships*." Original size, 8x5 inches.



A lithographic illustration for Book III of "Anthony Adverse"—"The static world of the eighteenth century begins to dissolve," wrote its author, Hervey Allen. Said Wilson, apropos of his illustration: "In this print, the static world is symbolized by the falling column. In the distance is dimly seen the Wampanoag beating it out past Gibraltar." Original size,  $8\frac{1}{2} \times 5\frac{1}{4}$  inches. (Limited Editions Club)



Reproductions of the pencil study (above) and the finished lithograph (right) for Long John Silver of "Treasure Island," Limited Editions Club, 1941. Both the pencil drawing and the lithograph were originally  $7\frac{3}{4} \times 5\frac{1}{8}$  inches.





book decorated by an artist in love with his subject, but it marks an important milestone in American book illustration, quite as important as the advent of Howard Pyle's *Book of Pirates*; and since Wilson had been a student of Pyle, it was Wilson's way of paying tribute to his master. It is a connecting link with the chap-book art of eighteenth century England, when woodcuts were bold *without apology* and gay with color, and type consistently "fat." Wilson had taken his place in that small fellowship of blithe spirits: Joseph Crawhall, Lovat Fraser and William Nicholson, who are his artistic brothers.

What was the background of this artist who deserves such praise? Was he a "land" sailor or does he really have salt water in his blood?

Edward A. Wilson was born in Glasgow, Scotland, in 1886. When still a young boy his parents moved to Rotterdam, Holland, where the family engaged in the business of shipping. From this biographical note it is clear that Wilson was exposed to a sea tradition from the beginning. As a small boy he delighted in the sailing vessels tied up at their piers in the Dutch port—even gained the privilege of boarding them and listening to the tales of the "old salts" who became his friends.

But in 1893, the Wilsons moved to America and took up residence in the thriving lake port of Chicago. And though salt water had given way to fresh water, still Lake Michigan is no pond, and Wilson made several trips out of Chicago on lumber schooners.

The urge to draw was constant in Wilson from childhood. Following high school, he studied two years at the Chicago Art Institute in the evening classes while spending his daylight hours doing commercial work for the engraving and publishing companies of Chicago.

In 1909, he made an important decision to study with Howard Pyle, who for some years had conducted his private school for incipient illustrators at Wilmington, Delaware. To this school came artists from all over the nation; artists who have since gained fame carrying out the working methods of this great American illustrator, whom European critics had hailed as our first really important book illustrator. Wilson came to Howard Pyle's school ripe for the overlay of professional instruction. In the two years he spent at the school, he gained a mastery of composition which has been his greatest forte ever since.

Instead of returning to Chicago, Edward Wilson came to New York and began his professional career as an advertising

illustrator. His early work in color was executed in oil, but as time went on his line and watercolor drawings were used (more and more) to advertise everything from automobiles to Estey organs. When he wasn't working for the advertising agencies as a free lance, he was busy turning out decorations and illustrations for the magazines—all of which, with only a few exceptions, have used his work. Year after year his work received medals and honorable mentions at the Art Directors Club shows—proof that his talents more than held up in keen competition.

Even the most down-to-earth art directors recognized the "bookish" flavor of Wilson's work. Many of his greatest advertising successes have been commissions that have encouraged him to exploit his imagination—as he did so happily in his gay color decorations for the famous *Coral Gables* booklet written by Rex Beach, a publication which played its magnetic part in the Florida boom. Then there was the booklet for the LaSalle automobile with foreign backgrounds in watercolor; these possessed just the right flair to attract a moneyed clientele.

Next in order, came *Full and By*—a Collection of Drinking Songs, edited by Cameron Rogers, with a foreword by the inimitable Don Marquis and the jovial Christopher Morley. (Wilson has always been fortunate in his literary and artistic associations.) These songs were decorated with a series of color drawings, simulating the effect of his color woodcuts. Printed on wove paper, with plenty of impression and with the bright colors overlapping to produce harmonious effects, they provided a collection which gave many men something to dream about during the days of our prohibition era.

Next, Wilson wrote and illustrated a yarn for his children. It was called *The Pirate's Treasure*, and became an immediate best seller under the imprint of Volland and Company, Chicago. It has gone through several editions and is a much-sought-after Wilson item.

In 1930, the Limited Editions Club commissioned the artist to illustrate *Robinson Crusoe* for its first

Text continued on page 17



One of the most dramatic woodcuts for "Iron Men and Wooden Ships." Wilson exhibits his mastery of light. Original size, 5x8 inches.



Watercolor illustration for "The Man Without a Country." The color was reproduced by the stencil process, in New York, which gives each illustration the appearance of an original—which is just what the artist and publisher desired. The Limited Editions Club, 1936.



Watercolor illustration for "The Last of the Mohicans," The Limited Editions Club, 1932. Printed from a halftone key plate in black printer's ink; the color, from watercolor inks (transparent) printed in register over the key plate impression. The foreground figures wear scarlet and blue uniforms foiled against gray-greens, an altogether brilliant effect beyond the means of any other color process (except stenciling) to match.

Watercolor drawing for Shakespeare's "The Tempest," The Limited Editions Club, 1940. The color printing for these illustrations was executed in Paris, France, from color stencils. Wilson's watercolor style lends itself admirably to sympathetic reproduction by the stencil process.

series. Printed at the Grabhorn Press (during the time Valenti Angelo was associated there), it has been cited by many as the finest edition of this much loved classic. Brush drawings in black and white, quite linear in character, had replaced the heavier blacks of his early style, but the color additions remained free and spirited, though less brilliant in power. *Two Years Before the Mast* was published in the same year, with illustrations by Wilson and a handsome format by William Kittredge of the Lakeside Press in Chicago.

By the time the *Robinson Crusoe* appeared, Edward Wilson was established as an illustrator of sea stories—which, for one endowed as he is with an interest in many subjects, was too limited to satisfy his ambitions. Two years later, when *The Last of the Mohicans* was issued by the Limited Editions Club, all doubts concerning the range of Wilson's ability were dispelled. This book, printed in Rochester under the eagle eye of Will Ransom, with the color drawings printed in the Jean Berté watercolor process in New York, provided a combination so perfect in execution that even the experts could find no fault. A set of the color plates for this work, with the original drawing and instructions to the color printers, may be seen at the New York Public Library in that ground floor corridor devoted to demonstrations of all of the graphic processes.

In 1935, Wilson illustrated *Green Mansions* for the Limited Editions Club, with twenty-five chapter headings in full color. The original studies were made in watercolor on type pages, which enabled Wilson to gauge the final effect of the whole page. The artist also made his final watercolor drawings exact size so that even the subtlest variation in tone and color would be preserved in the printed version. Comparison of a whole portfolio of these sketches and finished drawings with the illustrations printed in the book, provided me with an index to the attention Wilson gives to the final public presentation of his work. In every drawing he makes, whether in line or color, and in every graphic process he employs, it is the final printed effect which claims his most careful attention. This craftsmanship carries through everything Wilson does, which, besides his work in advertising and book illustration, numbers stage designs, bookplates, poster stamps, murals, furniture design, and the creation of decorated fabrics!

*The Man Without a Country* (1936), also done for the Limited Editions Club, presented its membership with one of Wilson's most attractive books. The key plates for each of the six illustrations were printed first in black, by offset lithography and then hand-colored by stenciling. The general effect of this combination has the same richness and intimate character which illumination imparts—except that, in this case, transparent color was used in broad patterns.

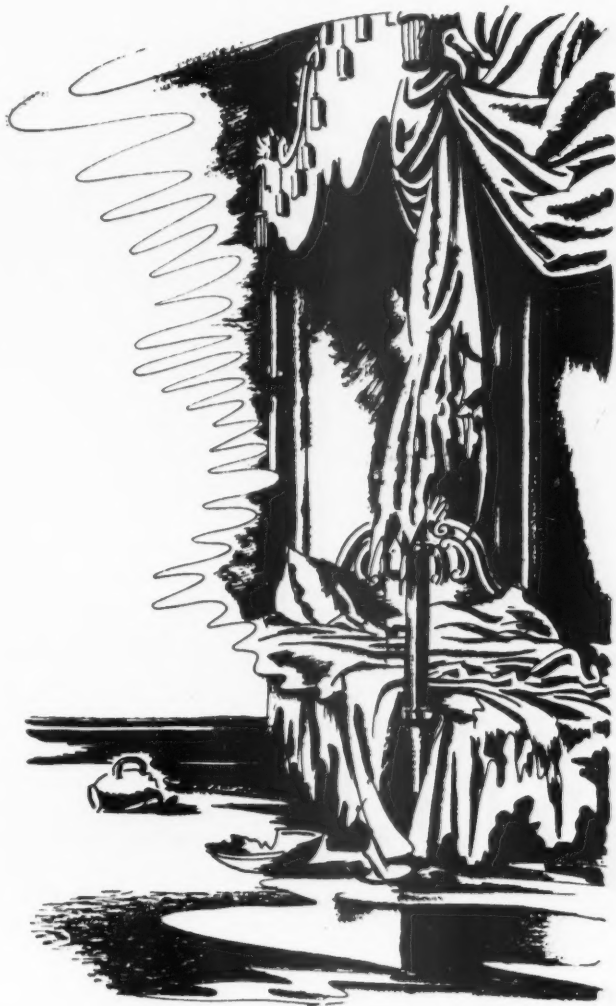
The key plate for an illustration for *Jane Eyre* to be published soon by Random House in their Illustrated Modern Library. Gray-green and sienna make effective color additions to these illustrations.

Among the number of other books illustrated by Wilson in watercolor, brush and wash drawings, and lithography, mention must be made of the following: the three-volume set of *Anthony Adverse* for Limited Editions Club, with lithographs and color drawings, and printed by Peter Beilenson; *Ranging the Maine Coast*, published by W. W. Norton and Company and illustrated with handsome wash drawings, many of which were made "on the spot;" Shakespeare's *The Tempest* and *Treasure Island*, both for Limited Editions Club, the first illustrated with watercolor drawings, and the second with brush drawings in color; and the small, but charming, *Blow High, Blow Low*, illustrated for American Artists Group, Inc., with a number of two-color brush drawings which recall the jaunty flavor of Wilson's early style.

In 1942, Philip Duschnes published *The Tremolino* by Joseph Conrad, designed by Bruce Rogers and decorated with several exquisite wood engravings in color by Wilson. This collaboration between Rogers, the typographer, and Wilson, the illustrator, was carried on over a period of several years before publication was achieved. It earned the distinction of inclusion in the *Fifty Books of the Year*, in 1943.

As this is being written, the artist's latest book—*Jane Eyre*, by Charlotte Bronte, is about to go on the press.

Continued on page 28-B





# DON SCHRECKENGOST

## *discusses the decoration of* **CERAMICS**

Don Schreckengost has full reason for being a ceramic artist. Born in the pottery town of Sebring, Ohio, the son of a potter, he is one of three brothers, all nationally known in the field of ceramic art. He studied at Cleveland School of Art, has visited the leading European potteries and studied sculpture in Stockholm. He was guest instructor in ceramics at La Escuela de Bellas Artes, Mexico, in 1938, where he also executed a large fresco painting. Since 1935 he has been professor of Industrial Creative Design at New York State College of Ceramics, Alfred University, and has served as art director for the Salem China Company. He has designed dinnerware and art pottery for many other leading ceramic firms.

*One of a matched pair of vases 12½ inches high. Gold, silver and platinum underglaze decoration under blue-green crackle; white glazed interior. Owned by John Lewis, Jr., Pres., Philadelphia Art Alliance.*



It is impossible to lay down a hard and fast rule for the artist to follow in decorating pottery. I cannot say that one method is the most effective and satisfying for everyone to use; any more than I can set a definite shape and say that all ware must conform to its detail. Rather, it is up to the artist to decide which method will best serve the purpose and will best express the character of the piece.

In many instances pure beauty of form is sufficient. However, decoration, structurally organized and related to the shape and material, can become an integral part of the piece and can further enhance its esthetic quality. Naturally, decoration without consideration for the character of the piece would be superfluous and undesirable; each type of ceramic material demands a definite treatment. On stoneware or heavy earthy materials we like to find a bold decoration; on porcelain we associate a finer, more delicate mode of adornment. It is to be remembered, however, that decoration will never redeem a poor form, but when combined with good form and structure it may add charm, interest, variation and accent.

Decorating a piece of pottery may be considered either in the wet or dry state of the clay, or after the firing. The first form of decoration, treating the raw ware, is a natural result of working the clay. When shaping the ware, hand pressures into the soft clay can produce interesting textures. Using the hand or a tool, incising and ribbing in the wet state can give pleasing textural effects. When the clay becomes hard enough

to retain a rigid shape—often called “leather hard”—carving, incising and relief modeling are possible. To the leather hard state decorative notes in relief—which are called sprigging or embossing—can also be applied either by direct modeling, or by pulling a clay impression from a sprig mold, which is then attached to the body of the piece by means of fluid clay of the same color. Best results are obtained when the ware and the motif are of the same consistency. The motif may be of the same color as the ware or a contrasting color. Wedgwood and Spode used this type of decoration with excellent results.

One of the earliest forms of decoration, even before the discovery of glazes, was the polishing of the ware in the leather hard state with bone. This produced a semi-gloss surface. Archipenko, one of our contemporary artists, superbly uses this process of polishing in his ceramic sculpture.

One of the oldest and most commonly used processes is the slip or engobe treatment. Clay in a liquid state is known as slip. The slip or engobe must have the same coefficient of expansion as the clay body to which it is applied. This may be used as a covering or coating material and, when used in this way, is usually called engobe. When applied by brush and employed as a painting medium it is called slip painting. However, both terms are often used interchangeably. Slip or engobe applies best to the raw moist ware. The purpose of this treatment is to introduce contrasting color and textural effects—the colors, stains in amounts de-

*Continued on page 30*



#### CERAMICS BY DON SCHRECKENGOST

1 BALI (21 inches) Decorative plate: dark red-brown sprayed underglaze over white body—sgraffito decoration. 2 DEEP FOREST (9 inches high, 17, diameter) Punch bowl: luster over white crackle—sgraffito through lustre; white glazed interior. Awarded \$100 prize for pottery by U. S. Potters Association at Western Hemisphere Ceramics Exhibition, Syracuse Museum of Fine Arts. Owned by International Business Machines Corp. 3 WATER BUFFALO (21 inches) Decorative plate: black underglaze painting with brush, airbrush and carving on red body. Milky transparent glaze. 4 RODEO (21 inches) Decorative plate: black underglaze brush and airbrush painting on dark red body; transparent glaze. 5 PRAIRIE BORN (36x27) Red terra cotta sculpture: unglazed, mane and tail in brass, modeled hollow. 6 FOREST MADONNA (21 inches) Decorative plate: black underglaze painting; clear transparent glaze.

For Everyone



The Outstanding



—Photo by Juley, N. Y.

ROY BROWN, N.A., one of the outstanding figures in American art, was born in Decatur, Illinois. He early studied at the Art Students League, then abroad with Ménard and Rafaelli in Paris. Since 1939 he has been the president of the American Watercolor Society which recently held one of the most successful exhibitions in its history.

It was under his leadership that the New York Watercolor Club and the American Watercolor Society were merged, and also that a section for watercolors was introduced into the structure of the National Academy. There is a lively, stimulating quality in his watercolors. The work glows with a feeling of warmth and vitality and his mastery of this medium is characteristic of the best English tradition. Mr. Brown is the winner of the Salmagundi (\$1000) Purchase Prize, 1930; the Shaw (\$1000) Purchase Prize, 1925; American Watercolor Society Medal, 1937 and 1943; Altman Prize, (\$5000) National Academy, 1926; Peabody Prize, Baltimore Watercolor Club; Ranger Purchase Prize, National Academy; National Arts Club Prize and Medal; Shaw Watercolor Prize, Salmagundi Club, 1938; and other awards. His paintings have been purchased by the Metropolitan Museum, as well as Chicago Art Institute, John Herron Art Institute and others. His summer studio is in Wilton, N. H. Museum requests for exhibitions of his work may be addressed to his winter studio at 33 W. 67th Street, New York.

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Roy Brown's twelve-color palette will prove interesting to professional and art student alike. The colors are: Cadmium Yellow Semon, Cadmium Yellow Light and Deep, Cadmium Orange Deep, Rose Madder, French Ultramarine Blue, Cobalt Blue Light, Hookers Green II, Raw Sienna, Light Red, Raw Umber and Van Dyke Brown. The above colors may be ordered through your favorite dealer for five dollars and fifty-five cents.

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A PENCIL DRAWING BY ARTHUR L. GUPTILL

*He knew just what he wanted to do and he did it without fumbling. Just goes to show what you can express—if you're up to it—with a single soft lead pencil and a joyous heart. Light, color, atmosphere; they're all here, set down spontaneously on a July day in Vermont. Reproduction is slightly reduced from the original.*

# O'Hara's

## AMATEUR PAGE

THIRD IN A SERIES OF ARTICLES ON WATERCOLOR BY ELIOT O'HARA

Many painters, in a long and otherwise useful life, never get out of the habit of copying nature. Others never copy it at all, but count on acquiring skill through mixing colors applied to abstract spots.

Somewhere between the two is the man who requires his hand to carry out the dictates of his mind, and for whom each area must be related to something. At first that something will be in the subject matter before him—the objects in the scene. While he may go on with this academic work for quite a while, gaining technical skill, sooner or later he realizes that the important relationship isn't between his daub of paint and the object that it represents, but between the paint area and other paint areas on his paper.

It is an emancipation for the student when he first realizes that for him the picture is more important than the fact that it represents something. It is better that this realization come to him, as it did to Picasso, Matisse, Marin and others, only after he has a command of the language of paint, and skill in drawing. Only then do his instinct for design and good taste in choosing colors and textures find their fullest expression.

My counsel, therefore, is to paint from nature until you feel that you do it well enough. How well "well enough" is, is for you to decide. The houses, trees, sky, etc., should be recognizable and look right to the owner of the house, the ice-man and the passer-by.

Though your picture won't look as much like the house as a colored photograph, with a little ingenuity it can hardly help being better arranged on the paper. The top half won't be all sky, because you will feel the need of breaking up an empty half sheet. Nor will you choose to place the house directly in the middle, with all the trees on one side.

This going over the head of nature and the landscape architect to transplant and reshuffle items in your picture is a first step towards distortion and organization of the page.

If the house-painter put blue-green shutters on a lemon-yellow house among green trees—a favorite affront,

### O'Hara discusses the Painter's Approach

for us who have to look with our eyes—you need not choose to follow his lead. Nor need you sacrifice effects to a faithful recording of any of nature's equally unguarded moments. That you are willing to go over the head of nature and the house-painter may be your first step towards selective color.

The design of all great painting is organized, and the color, selective; while the subject matter functions only as suggestive material.

Since nearly everyone changes things about in a picture, both in drawing and coloring, the only question is—how much distortion will you permit yourself? As always, you must choose your own company. Some change things so little that they are slavish copyists, others so much that they seem less interested in the quality of their painting than in astonishing the layman. As always, there are wide areas of middle ground in which to stake out claims.

If you trend to the right among the realists, do make an occasional abstraction to test your ability to coin new combinations. But if you trend somewhat to the left be sure that you are not just doodling with paint, and that you are the master of the medium rather than its dupe.

When you subtract from or add to the actual scene—or change a color or value or distort a line or shape—you have thereby served notice on the on-looker that you intend to improve on what was there. You have assumed a responsibility towards us who look at your picture, and we require that you do provide us with something that you, at least, like better. The improvement usually takes the form of fewer colors and values than nature offers—much less detail and much simpler cutting up of color areas or planes.

Watercolorists, each in quest of an art form which satisfies him, vary not only in the degree of variation from the kodachrome but in the motive that

prompts such deviation. Painters of today are finding satisfaction in the following approaches, to mention only a few: (I should, if I were a student, try a few pictures from each of these points of view.)

1. Try a picture with all flat or graded areas and hard edges. (A decorative or designed watercolor.)

2. One with all soft edges or wet transitions, blended from one area to the next. (This type is frequently called "juicy watercolor" and is much drooled over of late.)

3. A picture in which you limit the number of hues and values and of directions between the color edges.

4. With a fine brush use dark outlines or symbols over vague color areas.

5. Interest yourself in planes that are juxtaposed or that recede within the picture.

6. Create a pleasing variety of surface textures.

7. Merely assemble colors that you like, in quantities and positions that appeal to your emotions.

8. Indicate a scene, still life, or person by areas on white paper, leaving 75% of the paper clear and untouched. (An exercise in restraint).

9. Emphasize mood, at the expense of all else, by use of line, area and color.

10. Tear the heart or funnybone with characterizations of pathetic or ludicrous doings.

BUT—Don't "go nuts" over any of the above-listed approaches! Many have, and are now incapable of extracting themselves.

And do not seek to make the on-looker cry—"What an imagination!" by painting merely gruesome things, or by assembling on the same paper unrelated items. That has already been done, and we are getting immune to bad boys playing pranks. It takes a more than juvenile imagination to move the hard-boiled gallery-goers of today.

With no attempt to give a "forecast of things to come," one can be sure that watercolor, growing visibly in power, will continue to develop as a moving force.



Plaza  
Magdalena, Sonora

Watercolor by  
ELIOT O'HARA



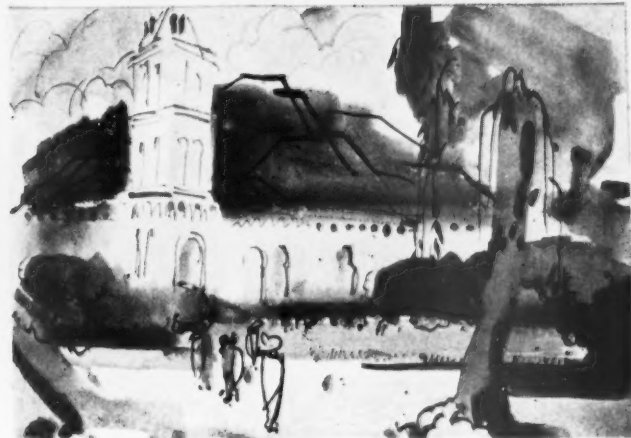
1



2



3



4

*In these sketches Eliot O'Hara illustrates a few of the many "approaches" through which the artist may present his subject. In fig. 1 there is emphasis of white paper intervals. Rhythm is the basic idea in fig. 2. Simplified forms and mood is the approach in fig. 3. Fig. 4 demonstrates a calligraphic method—line superimposed on vague color areas.*





## Painter of transportation and industry

### LESLIE RAGAN

The thirty-five-story New York Central Building straddles Park Avenue just north of Grand Central Station. Leslie Ragan's studio on the eighth floor is exactly on the axis line of this famed boulevard that stretches north as far as eye can see, and covers the tracks on which 565 trains arrive and depart daily. An appropriate perch for the man who has doubtless painted more pictures—mostly posters—for travel, transportation and industry than any other American artist. He has been at it for twenty-five years: almost his entire professional life, which began with study in the Cumming School of Art in Des Moines—Ragan was born in Iowa—and continued at the Art Institute of Chicago. After one and one-half years in the Air Force in World War I, he returned to Chicago where he taught three years in the Chicago Academy of Fine Arts and began doing posters for the railroads and heavy industries.

His first work in New York was for General Outdoor Advertising, and for the now defunct magazine "Holiday." He soon began designing posters for the New York Central System; has done in the neighborhood of

100 to date. These poster-paintings of scenic beauty encompassed by the reach of the Central's lines constitute a unique pictorial record of many of America's famous landmarks.

Ragan has also done a great volume of work for other railroads, among them the Norfolk and Western, one of whose posters is here reproduced. For the Budd Contracting Corporation he is doing a continuing series of posters illustrating streamlined trains built for various railroads. In pre-war days he did many posters for the steamship lines. At present he is executing commissions for the Moran Towing Company.

It is no accident that Leslie Ragan has become a specialist in trains, ships and industrial subjects—he has always loved these things and is passionately fond of travel. As an illustrator for transportation he gets plenty of that, for he insists upon seeing the subjects of his posters with his own eyes first. The camera can and does supplement his observation and sketches—he counts upon it for detail. "Make your own notes on the spot," he advises. "Go down into the mine, wander about in the factory, climb over your engines, ride in them. Get the name of a man on the job who can be consulted when questions come up later. Learn all you can about the functions of details that you may want to simplify in your picture. Do not place too much reliance on photographs, they are sure to be greatly distorted. Don't guess and don't use other artists' drawings as reference. And don't expect similar industries to use identical methods or equipment."

Ragan paints his posters in watercolor on Upson Board. This is a pebbled-surface wallboard, procurable in most lumber yards. After cutting a panel to finish-size (28x42), it is wiped lightly with a cloth dipped in denatured alcohol to remove any grease. Then art gum is used to remove loose fibre. The Upson panel is placed upon the easel and the rough sketch projected upon it by means of a Balopticon. The image is traced

Continued on page 33

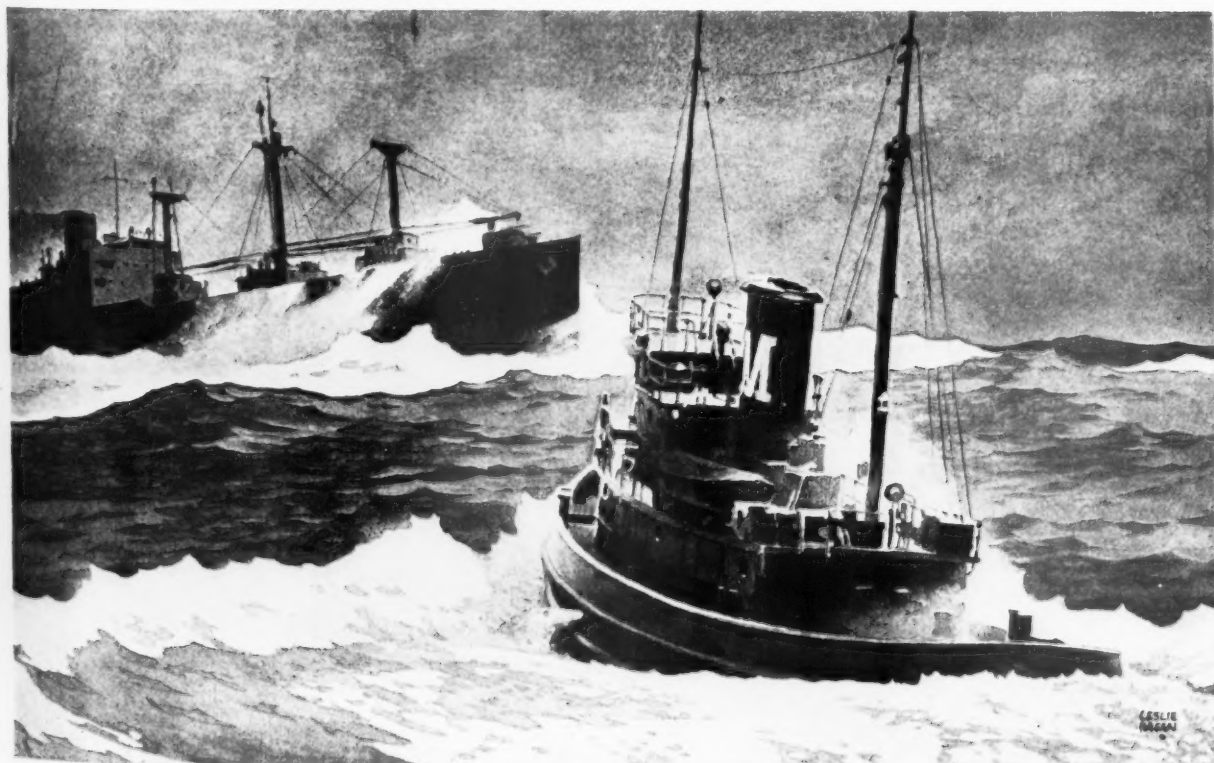


Leslie Ragan, sketching in a New York Central yard. Rapid penciled notes are supplemented by photographs.

*This color subject was used by the New York Central for a Christmas greeting card. The original painting in watercolor is 15x18 inches.*



*The original painting for this Moran Towing Company advertisement is 13 1/2 x 8 1/4 inches. It is rendered in blue and black watercolor. The water is in various shades and tints of blue, the sky is blue-gray, black predominates in the painting of the tugboat.*

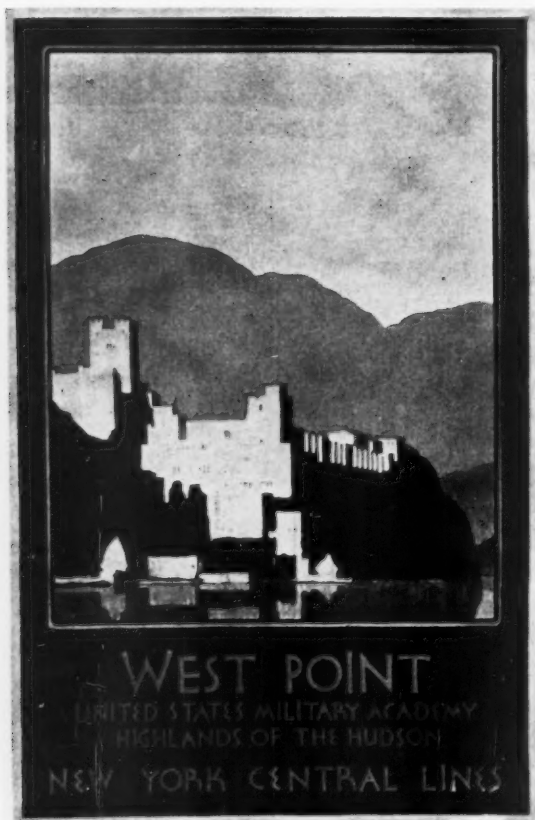


## RAGAN

*In this New York Central streamlined locomotive Ragan has subordinated wheels and other detail to the all-over simplification of the essential form of the envelope.*



*The West Point poster, done in 1934, is typical of a long series of travel posters depicting points of interest on the New York Central Lines.*



*The banana (travel) poster is dramatic in color as well as in design—green bananas against a blue sky, bronze-brown figure.*





## RAGAN



*Leslie Ragan has done many posters for the Norfolk and Western, of which this is a brilliant example. He admits his preference for locomotives that, like this one, show all their fascinating anatomy, so suggestive of life and power.*

*One of a series of posters for the Budd Contracting Corporation illustrating streamlined trains built by this company for various railroads. They are reproduced in color for magazine advertisements, as well as for posters.*



## ARTISTS AND THE WAR



## TAUBES' page

Frederic Taubes, prominent American painter and authority on technical matters will, each month, discuss some phase of the painters' problems. He will also be glad to answer questions, technical or otherwise on this page. Address him care of American Artist, 330 West 42nd Street, New York. Questions will be answered in order of receipt.

John Kieran, columnist, and expert on the radio program *Information Please*, has challenged some philosopher to come to his aid in solving the query, "How does it come that artists shy away from war as a subject for painting?" Writing in his column, *One Small Voice* (*New York Sun*, Mar. 30, 1944), he deftly presents the situation—as he sees it—in the first two paragraphs of his article:

"It's a curious thing, when you come to think of it," muses Kieran, "how the painter chaps down the ages have almost ignored war and 'moving accidents by flood and field' as fit subjects for their artistic brushes. War makes history. War influences customs, manners and languages. War influences industry and agriculture. War influences science. But the influence of war on painting is not visible to the naked eye. Not in the great galleries of the world, at any rate.

"Oh, yes, there are some paintings of land battles and naval engagements. Some artists have specialized in such scenes. Homer and Virgil and Shakespeare wrote of war and the result was first chop literature, right up on the front rank. Tolstoy and Hugo and famous writers in all languages took war as the theme of some of their great works. But we can't find a parallel in the art galleries by a long shot."

Then Kieran supports his premise by rather formidable cases in point, among them: "Rubens and Velasquez and other artists who were court favorites now and then, and possibly under noble pressure, filled some canvases with military figures and the trappings of war, but certainly Rubens and Velasquez clinched their places in the realm of art with paintings that had nothing warlike in them. When Leonardo da Vinci is mentioned, we think of *The Last Supper* and *Mona Lisa*."

On through the ages, from Rembrandt and Van Dyck to Van Gogh and Bellows he cites convincing evidence. The column ends with the question "How does it come that artists shy away from war as a subject for painting?" Then, wistfully, "Perhaps some philosopher can explain it."

Immediately upon reading this article we telephoned our "Information Please"—Frederic Taubes—and asked him if he hadn't something to say on the subject. He had!

Editors

Taubes Speaking!

Mr. Kieran calls for the aid of some professional thinkers to explain his

very correct observations as revealed above. Being an amateur in the field of thinking, I am hardly an addressee of Mr. Kieran's request. But, as a painter, I believe I might come nearer the truth concerning things artistic than a philosopher, who, notwithstanding his intellectual qualifications, is not a picture maker, hence unfamiliar with a painter's intimate problems. It seems to me that much confusion in the matter of picture making has come to us via the theoreticians and estheticians, who, often, are poor readers of paintings.

Some of these scholars, for example, consider the painting *Guernica* by Picasso as the greatest pictorial document of the cruelties of warfare in our time. Now I am not arguing about the artistic merits of this semi-abstract painting, but merely stating the fact that, aside from its title *Guernica* (the name of a village which was destroyed by bombing during the Spanish Civil War), the painting may just as well suggest a scene from Ballet Russe de Monte Carlo, perhaps *The Bull in a China Shop*.

Continued on page 28-B

### TAUBES' QUESTION AND ANSWER DEPARTMENT

Miss P. S., Tacoma, Wash., asks:

I intend to spray an oil ground on a Presdwood panel. What thinner shall I use for the paint? How shall I go about sizing the panel? How many coats of paint shall I use and what kind of (white) oil paint is best for the ground? How long should the ground dry before painting on it?

Answer: Use for sizing (on a sand-papered surface) glue size (2 oz. glue, 1 pt. water). Also retouching varnish may be used for sizing of the panels. The oil paint for the ground may be thinned with mineral spirits, turpentine, or retouching varnish. Use any commercial white lead paint. To increase the opacity and whiteness of the paint add to the white lead paste 1/3 of its weight titanium dioxide ground in oil. Two very thin layers of ground which may be applied on the same day, will be adequate. Add 1/5 of a percent of cobalt dryer (6 percent cobalt naphthanate) to the paint, when speedy drying is required. Without the siccative the ground will be sufficiently dry for overpainting in 3 to 14 days depending on its thinness and on the climate.

Mr. R. F., Floral Park, New York, writes: When I mix powdered colors with water and gum arabic the paint becomes mouldy in a few weeks. How can I prevent this?

Answer: To prevent decomposition add to 1 ounce of gum arabic solution 10 drops of a 10% solution of phenol (carbolic acid). The quantity of phenol may be increased to 15 drops to the ounce, when needed.

Mrs. M. T., Windsor Locks, Conn., asks: What is the best formula for pastel fixative?

Answer: The simplest pastel fixative is made of a 2% solution of shellac in alcohol. A more complicated formula (originated by Ostwald) may be prepared in the following manner: Dissolve 1/4 of an ounce of mono-ammonium caseinate in 3 ounces of water by heating (not boiling) in a double boiler. Upon cooling, add 5 ounces of pure grain alcohol, mix it well, then add 8 ounces of water and filter the solution before bottling.

Mr. W. S., Pittsburgh, Pa., asks:

Is it true that Wesson cooking oil is fully equal to poppy oil in every particular?

Answer: No. Cotton seed or soy bean oil (Wesson oil is one of these) are semi-drying oils and as such they should not be used for oil painting. The only valuable medium for painting is the one containing glycerides of linoleic and linolenic acids, and such an oil is linseed oil. Poppy oil contains a little of the first constituent and, often, none of the latter, hence it is inferior to linseed oil but by far preferable to the semi-drying oils.

Miss G. N., Omaha, Neb., asks:

Please explain the meaning of "creative art."

Answer: The meaning of clichés and bromides such as "creative art" is as nebulous as it is fugacious. The cliché serves certain intellectual dilettantes for the purpose of obfuscating esthetic issues, for example: An art direction which follows Gothic or Hellenistic ideas will be in certain quarters labeled "imitative." (Every artist, even the greatest, follow something or other. "The greatest are the most indebted men," Emerson) But derivations from Cézanne, the primitives, Persian miniatures, negro art, will at once be registered under the celestial password "creative art." Who, then, are the parlor sages decreeing which source of inspiration is the heavenly one? Well, we know these chaps don't we?

Mr. F. M., Great Neck, N. Y., asks:

How can I remedy the reflection of light so commonly thrown on glossy oil paintings? When a painting is hung in a room where there are many sources of light, such reflections are most annoying.

Answer: Oil paintings are by nature glossy. If they aren't, something is wrong with the painting. They ail. That is, the paint film ails. Sometimes such sick, flat paintings look better than the healthy ones—I mean, under certain light conditions. There is no way to prevent a painting from "shining up" when the light hits it from an unfavorable angle. One may, however, hang a painting slanting from the wall which, often, eliminates the shine from the picture's surface.



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**WILSON** from page 17

and is scheduled to appear this spring. This book is part of the ambitious series being published by Random House in its *Illustrated Modern Library*. It is a courageous attempt to make well-illustrated editions of selected classics available to the public in large editions at the amazing price of one dollar and a half per copy! Most of the illustrators selected by Harry Abrams for this series are artists whose book illustrations have appeared only in expensive editions. Edward Wilson, like the other distinguished designers, typographers, and illustrators who are represented, has done an excellent job within the necessary limits of a small format.

This latest illustration by Wilson marks a more definite change in style and character than any which has preceded it. The first indication is a change, or rather a technical development, which began several years ago. It manifests itself in the line element of his drawing. In *Jane Eyre*, it has reached a flowing quality; it is more nervous, exquisite—possesses more feeling than formerly.

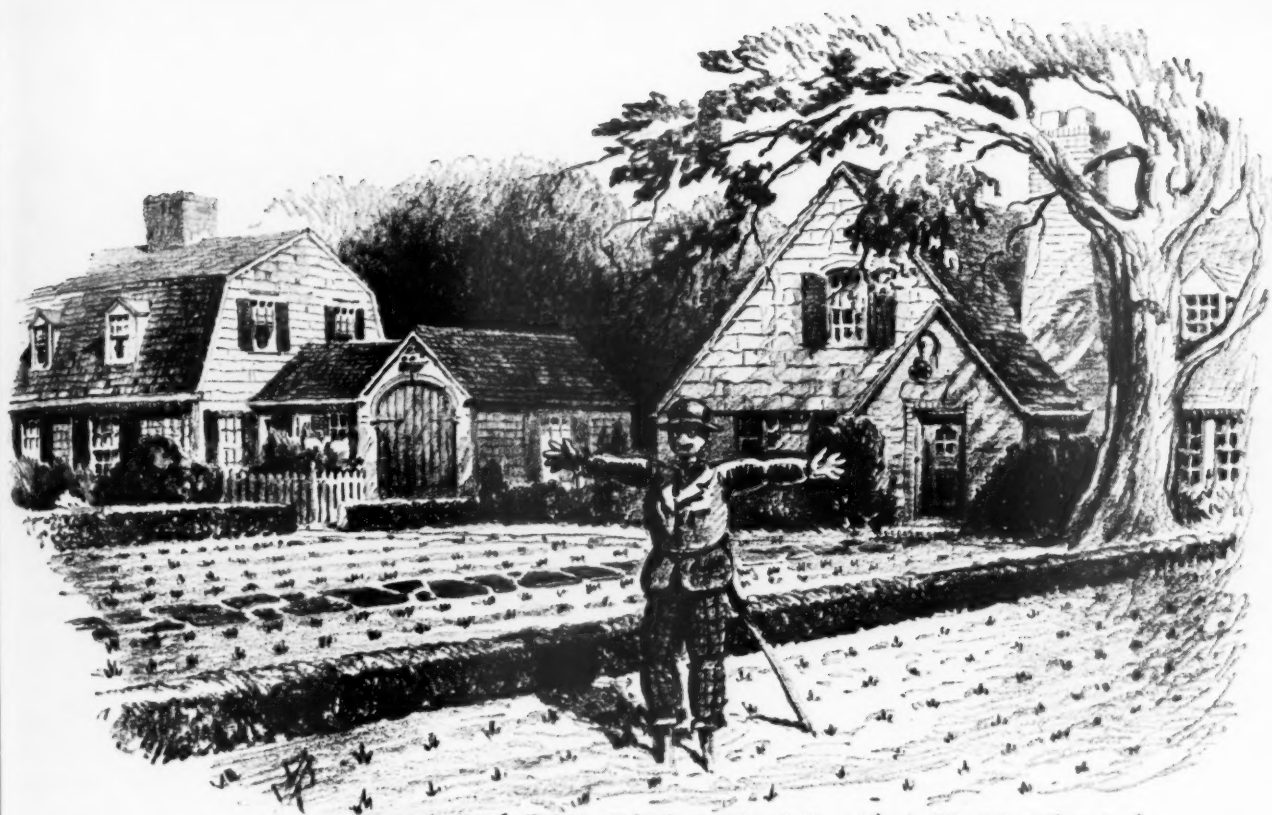
The objective character of his early work has given way in part to a less decorative treatment but one seemingly more concerned with the interpretive problem of the illustrator. These new illustrations not only suit the atmosphere of his author's story, but create an interest immediately. In the one we are privileged to reproduce, for example (which for technical reasons is minus its color additions), the scene is so suggestive it would be a stolid person indeed who, if unfamiliar with the story, could refrain from reading this passage to find out what caused the fire.

Just how far Edward Wilson will depart from the bold and decorative style which gained him his great fame back in the twenties is problematical, but one thing is certain. This artist cannot stand still. A vigorous constitution coupled with an intense desire to explore completely the artistic resources within him, leaves little doubt that we may expect Edward A. Wilson to go on giving us *fine* illustration—whatever style he may elect to exploit.

**TAUBES** from page 28

As to the painter's creative activities (and composers of music, for that matter), it is an old secret that their preoccupation is of an entirely different kind than the preoccupation of other "civilians." Among the multiple emotions which play on the strings of our souls there is a special kind known as the *esthetic emotion*, which concerns the painter more than anyone else. The esthetic emotion is entirely independent of the dramatic content of a painting. This dramatic content may be truly soul-stirring, but nevertheless it will remain only an *accessory* to the painter's esthetic preoccupation. War, hunger, death, yes, and love, are not the deep sources of artistic urge. Come to think of it, love itself, the all-conquering, triumphant love, has never yet fathered a pictorial masterpiece. But money has. Doesn't sound so good for us painters. Quite disillusioning.

Continued on page 35



## VICTORY GARDENS

**VICTORY GARDENS.** Last year, America's Victory Gardens proved of inestimable benefit. The figures as to the amount of extra food raised in these gardens are as astounding as they are gratifying. This year, in view of the greater shortage of manpower and the ever-increasing food demands, these gardens will play an even more vital role. One who plants such a garden, and follows through to crop time, will not only be making a real contribution to the war effort, but he'll doubtless have lots of fun and benefit his health.

In most communities it won't be necessary to tear up lawns, as in the sketch above, but if we

do have to sacrifice a few lawns, golf courses, parks, and the like, it's a small price to pay.

How about YOU? Are you planting a Victory Garden, or planning to work in one? Now's the time.

**THE SKETCH ABOVE** was drawn on Bristol board with a variety of **Koh-i-noor Drawing Pencils**, ranging from 2H for the lighter gray tones to 6B for the heaviest and blackest strokes. Most of the drawing on the houses was done with a 3B, fine details being added with an HB. The original drawing measured 13 x 8 inches.



Reproductions of this drawing and several others of this series are now available, and will be supplied without cost. When writing, please mention AMERICAN ARTIST.

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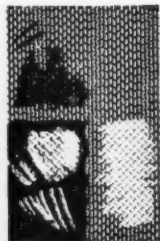
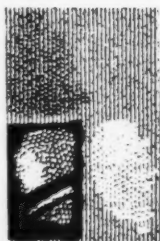
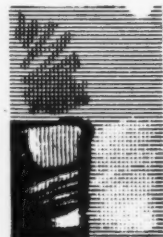


## Toned Scratchboard

Toned Scratchboard is exactly like the white type discussed last month excepting that its surface is printed by the manufacturer with black lines, dots or patterns. A large variety of these printed designs can normally be had. Some look like cloth. The fashion artist (to illustrate a typical application) might choose one or more of these for a costume illustration. Whenever he wished, he would then remove the printed pattern with his X-ACTO knife. Elsewhere he could draw with pen, brush, or pencil (the latter was used in the example above), scratching with his knife wherever desired.

Still further variety of effect is possible due to the fact that some of the patterns are printed on smooth board and some on rough. (See upper sample at the right for a full size reproduction of the pattern of the paper used in the above sketch) Only through experimentation as in these samples can one learn all the possibilities.

For some purposes, homemade scratchboard will do. Coat heavy paper with wax crayon; then brush ink or black tempera over the wax; and, when dry, begin scratching with the X-ACTO.



The above paragraphs are from a recently printed booklet called **TWELVE TECHNIQUES**. This shows various uses of the X-ACTO Knife in the arts and crafts. Send 10c for a copy.

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## SCHRECKENGOST

from page 18

sired, having been mixed in the slip and engobe batch. Successful slip painting imparts a direct, spontaneous brush character. The colors are usually less intense in this process because of the diluting properties of the slip.

Slips may be applied by dipping, painting, or spraying. After firing, the slips have the same day texture as fired clay before glazing and, in most cases, become more appealing to the eye and touch when a glaze is applied.

One of the most effective treatments, which allows for individual techniques, is the application of the engobe in contrasting value and color, and then cutting back through to the under color body with a sharp instrument or tool. That is, patterns may be made by removing portions of the top layer of clay. This technique is known as sgraffito. Varied effects both in line and mass are possible. It is important that the lines be beveled or else the burr should be removed. If this is not done, it is difficult to introduce the glaze into the grooved lines, and the burr gives a rough unpleasant surface after glazing. Sgraffito when combined with brush can give beautiful effects. This method was employed extensively by the Italian potters of the Renaissance.

A slip treatment called window painting, often used by the Chinese and Japanese, is done by dipping the piece sideways into white slip to give a white patch for painting. Fine examples of window painting can be found among the Raku ware of the Japanese.

Slip trailing, applied with a syringe bulb or eye dropper, is used for interesting, flowing line drawing. Hand pressure on the bulb releases the slip in a raised line. A slightly thicker consistency of slip is advisable for this method. This process was used a great deal in England during the 17th and 18th centuries; the Toft ware is a good example.

A technique which relies wholly upon luck is that of marbling: the flowing of one wet slip upon another in contrasting colors, and then scoring or shaking the piece. This is not a method I endorse, since the decoration is entirely a work of chance; and the ability, technical knowledge and skill of the artist play little part. Another method which gives interesting results is the painting of the motif or pattern on the ware



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## SCHRECKENGOST

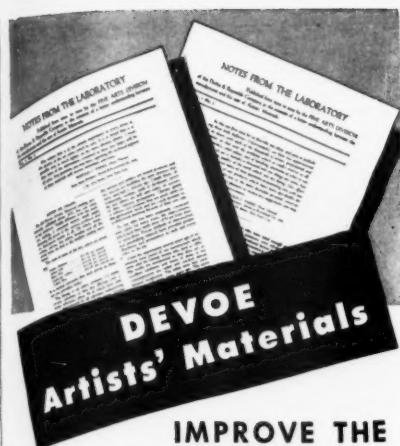
from page 30

with melted beeswax, over which is sprayed or painted a contrasting slip. The wax acts as a "resist" to the applied slip and, as the wax melts away during firing, it leaves the drawing untouched by the sprayed coat. In other words, the pattern is silhouetted or outlined by the slip.

Of all the decorative processes available to the potter underglaze color treatment has one of the leading appeals—both for its wide range of effects and for its permanency. It is used, as the name implies, under the glaze. The color seen through a transparent glaze has a distinct and delightful quality, and the method lends itself well to a painting or a drawing technique. It requires a great amount of skill to apply because of the working properties and for the reason that mistakes cannot easily be removed. The colors used are earthy ground colorants that are non-vitrifiable. These can be applied to the raw ware or the fired clay, called "bisque."

I have used this underglaze method in much of my creative and commercial work, and in my creative work have also combined it with sgraffito. The first step, as in any of the other processes, is the conceiving of the design to be executed. This may be traced or drawn directly on the ware with pencil, since the carbon burns out in the firing. Due to the absorbing quality of the bisque and raw ware it is necessary to use some medium to act as an extender. The two commonly used painting vehicles are water-soluble and oil. If the ware is to be *once fired*, a water soluble medium such as glycerine, gum arabic or tragacanth is used. If an oil medium, such as rectified oil of turpentine combined with about 1% of linseed oil and boiled to the consistency of syrup, is used, a hardening on fire must follow in order to remove the oils before glazing. (Fat oil may be used with the turpentine but it requires no boiling.) Since underglaze colors are refractory, a fluxing agent is added to the color mix. I find a No. 8 flux is satisfactory for most work. The amount of flux varies with the color used, and tests can determine the amount necessary. The color, the vehicle, and flux should be worked to the desired consistency with a spatula on a glass or marble slab. The material, the condition of the clay body, and the temperature to which the bisque ware has been subjected, all determine the con-

Continued on page 34



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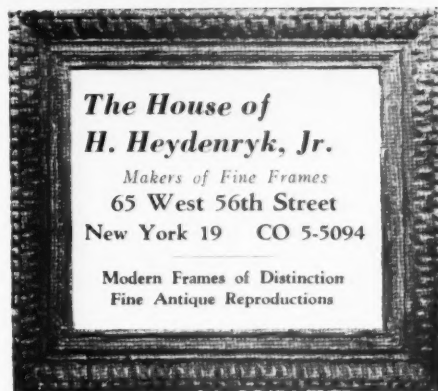
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## the art mart

### Silk Screen Manual

The Nu-Film Products Company, Inc., has recently issued a very interesting manual dealing with silk screen preparation. Included are details about the cutting tools to be used, the mounting of the drawing, the treatment of the film, the silk, etc., and the allowances to be made for overlapping colors. The very artistic cover of this manual was run with five colors and secured the effect of eight colors. A copy may be had on request to this office.

### Art Films

In the current catalog of Films, Inc., are listed numerous educational and entertainment films. Among the art films are such as a demonstration of drypoint, the art of Spinning and Weaving, Sculpture, Silversmithing. A copy of this catalog may be had on request.

### Drawing Boards

A handy little swatch, measuring 2½ inches square, of various types and weights of Ross Drawing Boards has been prepared by the Charles J. Ross Company. While the samples are not large, they are sufficient to test results. A swatch of these will be sent on request.

### Artists Supplies

Catalog No. 5 of the Rich Art Color Company offers temptation to every creative artist. In the 124 pages of this catalog are illustrated all sorts of sets, as well as individual types of materials used in painting. Then there are various and sundry items of studio equipment for the artist, illustrator and modeller. Copies of this will be sent on request.

### Tracing Papers

In a little sample booklet issued by Spaulding-Moss Company of their Semo tracing papers are to be found items suitable to every need of the artist. It seems rather amusing that there is such a variety of these tracing papers but each has been developed to meet a definite need. Copy of this sample book will be sent on request.

### Crayons

In the catalog of the Standard Crayon Manufacturing Company are described many types of crayons of interest and use to the artist. Included are regular crayons, of various colors, as well as wax crayons and pastels. Illustrated and described also is a plastic modelling clay.

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AMERICAN ARTIST

REINDEL from page 10

"Women at War." Her pictures have previously been reproduced in *Life* in 1937 and 1943. In 1940 she did a series of paintings for Lockheed Aircraft Corporation's national advertising campaign. In 1935 she won an award for the best magazine cover design of that year and the Art Directors Club medal for the best painting in the 1935 National Advertising Show.

Under the now defunct Section of Fine Arts of the U. S. Treasury Department she executed a mural for the residence of the Governor of the Virgin Islands. Then there were the murals for a Committee Room of Fairfield Court in Stamford, Connecticut. Her easel paintings include, besides still lifes, figures, landscapes and portraits.

Miss Reindel, a graduate of Pratt Institute, and resident of Santa Monica, California, is thoroughly an American artist. Like many another she had lean years, in which she made a living by designing book jackets and doing book illustration. Her first mural was for a display advertising Edna Ferber's *Show Boat*. Meanwhile she was winning awards from the Tiffany Foundation. Between 1926 and 1932 she spent several months of each year at the Tiffany Artists' Colony at Oyster Bay, Long Island. Her first one-man show was at Macbeth Gallery, in 1943.

She has had paintings exhibited at several of the Carnegie Internationals at Pittsburgh, the Biennial Whitney Museum Exhibitions of American Art in New York; the Chicago Art Institute, and the Corcoran Gallery in Washington. Her pictures are in several gallery collections including the Metropolitan and the Whitney Museums.

RAGAN from page 24

lightly in soft, black pencil. When ready to begin painting, the board is placed upon a horizontal table so that colors may be flowed on without their running.

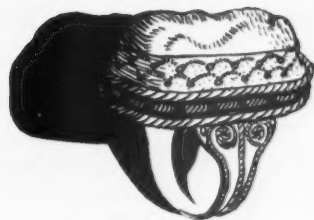
Ragan uses opaque watercolors. He limits his palette to white, aurora red, cadmium yellow light, cobalt blue, milori green and ivory black.

The first painting is made with very thin washes, using some white with each color. Second painting is thick and opaque, especially in the lighter tones. Third and last painting is in thin washes again. By this means transparencies, water-marks and other effects are obtained and the painting is again "loosened up."

If the painting is to be reproduced by means of photo-litho, a good engraver can retain all the quality of the original by side lighting. This will reproduce the pebbled surface as well as give a transparent effect to the color.

Ragan's preliminary sketches (roughs) are likewise done in watercolor on a rough-surface illustration board. These are, in effect, finished renderings and they are usually followed quite definitely in the final painting.

Ernest W. Watson



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## SCHRECKENGOST

from page 31

sistency of the painting mixture. Care must be taken in handling, as under-glaze colors rub easily. Firing the ware before glazing, hardens the decoration to some extent and thereby assures the color from moving during the operation of glazing. I prefer to spray glazes on the ware; and spraying is better, especially if the piece is not to receive a hardening-on fire, for underglaze colors have a tendency to spread or flow when the glaze is applied by dipping or brushing. Only after practice and testing can one obtain best results, since values and colors change considerably after glazing and firing. A wide color palette is available although bright intense reds, to my knowledge, are so far impossible to obtain.

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In conclusion, I wish to stress again the fact that I have discussed only a few of the decorative processes available to the artist and have treated them very briefly. Any one of the many decorative treatments will afford limitless possibilities to explore, and each may offer a rich creative experience.

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## TAUBES

from 28B

Then we have compassion. It  
grows with a richer, more highly  
developed humanity, but in art it  
does not seem to have much *lebens-  
raum*. If the pious medieval  
painters who painted the *Chastis-  
ing of Christ*, for example, should  
have been moved by compassion  
every time they put a thorn in His  
crown, well, they would hardly  
have been able to paint their pic-  
tures. In other words, the dra-  
matic story of a painting does not  
necessarily affect its creator's emo-  
tions. For a successful rendition  
of a theme, the painter requires a  
great deal of objectivity. Peculiar-  
ly, when a painter tries to depict  
social miseries he is rarely con-  
vincing and, as a rule, becomes  
merely illustrative. Frau Kathe  
Kollwitz is a case in point.

What then is the esthetic pre-  
occupation of the painter? It is  
nothing more than a passionate re-  
gard for the quality of a line, its  
rhythm with another line; a sweep  
of a curve: the interrelation of vol-  
umes; the balance of spatial di-  
vision; the intensity of a color;  
the harmony of tones; the subtlety  
of a light effect; the painter's de-  
light in the skill of his own hand.  
These are the painter's foremost  
preoccupations. But in following  
this thought to its logical end,  
namely, that formal relations alone,  
independent of subject matter, ac-  
tivate the painter's powers, we will  
arrive at the inevitable conclusion  
that abstractions will do just as  
well as representational art. Well,  
this is not quite so. An abstract  
curve—just a curve and nothing  
but a curve—may be melodious in-  
deed, but a curve around an "ac-  
cessory"—say, a bird's wing—will  
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# Books

**Meet the Artist.** By staff members of M. H. De Young Memorial Museum, San Francisco. \$75

In 1943 the M. H. De Young Memorial Museum in San Francisco gathered together a large exhibition of self portraits of American artists (188 items) and, to record the event, published this attractive catalog, which lists all of the portraits with biographies and reproduces 125 of them in halftone.

As most of us like to know what the artists look like, here is an opportunity to possess a large cross-section of contemporary self portraits at a small investment, with short, illuminating biographies appended.

**Private Breger's War.** By Dave Breger. Random House, New York. \$2.00

It would be doubtful if anyone could follow "private" Breger through his antics without uproarious chuckles. This book is a fine example of cartooning at its best. The simple but expressive line drawings are reproduced in black and brown.

Dave Breger—now Lt. Breger—has made a real contribution to morale on the home front. Too bad his book couldn't have been printed on all rag paper. It deserves to be around — one hundred years from now!

**Canadian Art 1820-1940.** By William Colgate. The Ryerson Press, Toronto. \$5.00

To many Americans (we regret to say), the art of Canada is as foreign and unknown to them as that of Great Britain across the sea.

As the author of this well-illustrated and documented history points out — Canadian art did not begin with the "Group of Seven" in 1919 (a spirited group of landscape painters whose decorative canvases set a high standard of accomplishment), but really began one hundred years earlier with the arrival in Canada of two foreign painters. The first — Paul Kane, an Irishman whose paintings of the Indians of the Northwest form a valuable historical collection—and Cornelius Krieghoff, a Prussian. The latter concerned himself primarily with Lower Canada and its colorful French inhabitants.

Gradually, other artists found their way to this young and vital country. In 1872, the Ontario Society of Artists was founded, to be followed eight years later by the establishment of the Royal Canadian Academy. These two important organizations, numbering many native-born among their memberships, played an important role in giving artists a prestige and support without which it is doubtful they could have won the public's respect, and eventually—their acceptance of a native art. The Toronto Art Students League, active from 1886 to 1905, and the establishment of art schools, from Vancouver in the West to Halifax in the East, brought about a training system which gave incipient Canadian artists an opportunity for basic art training at home.

During the past quarter century, Canadian art has become well established, winning for the artists a market at home and a general respect abroad. Especially in the field of landscape painting, stimu-

lated by the energetic painters of the "Group of Seven," a native style of painting both in oil and watercolor has developed which is as distinctive of this country as the tang of her pine forests and the deep snows of her winter season.

While much of the documentation of this book will not be of general interest to their American cousins, *Canadian Art* is a valuable reference book that should be found in every art library in the United States. It is written in a clear and simple style, devoid of the extravagant language too often encountered in art books of a like character.

**A Century of Political Cartoons.** By Allan Nevins and Frank Weitenkampf. Charles Scribner's Sons, New York. \$3.50

The title of this new book by the distinguished historian, Allan Nevins, of Columbia University, and Frank Weitenkampf, curator and author of several important books on prints, might be misleading to the average person interested in the art of the cartoon. It is, in fact, a collection of one hundred cartoons, beautifully reproduced, with a scholarly and humanized commentary that traces the development of this propaganda medium throughout the century. It also tells the circumstances in political affairs which the cartoonist has interpreted in his drawing.

From the artist's standpoint, the illustrations (in halftone) reveal that the cartoonists followed the trend in printmaking and printing. Early in the century, when the political cartoons were being published as single sheet productions, the woodcut, line engraving, and etching were employed depending on the skill of the artist and the kind of press (relief or intaglio) his publisher employed. Of this group, from the examples reproduced, the etching, being more spontaneous in line than either the woodcut or line engraving, came off best. But it was the introduction of the lithograph into this field in 1829 which gave rise to a volume of cartoons, wherein the artist drawing directly on the stone could make his cartoon and be sure of a faithful print. This was the medium the great French satirist, Daumier, used with such telling effect, establishing a standard and style many of his contemporaries and those who followed, tried to emulate. In our country it was the firm of Currier and Ives who reaped a rich harvest from lithographs, both propagandist and plainly pictorial. They were the people's pictures—a link with single sheet woodcuts of the fifteenth century and a forerunner of the calendar art of our own time.

Finally, with the establishment of the weekly publications, like *Harpers* (1857), the political cartoon became an important factor in swaying public sentiment to be reflected on election day. As an example—the famous Nast cartoon (1871), "The Tammany Tiger loose. What are you going to do about it?"—was a powerful indictment of the Boss Tweed gang that aroused public indignation and brought about the break-up of this infamous ring.

Nast had been offered a bribe of a half million dollars to stop cartooning and go to Europe, but his moral vigor made him only the more determined to bring Tweed to defeat.



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